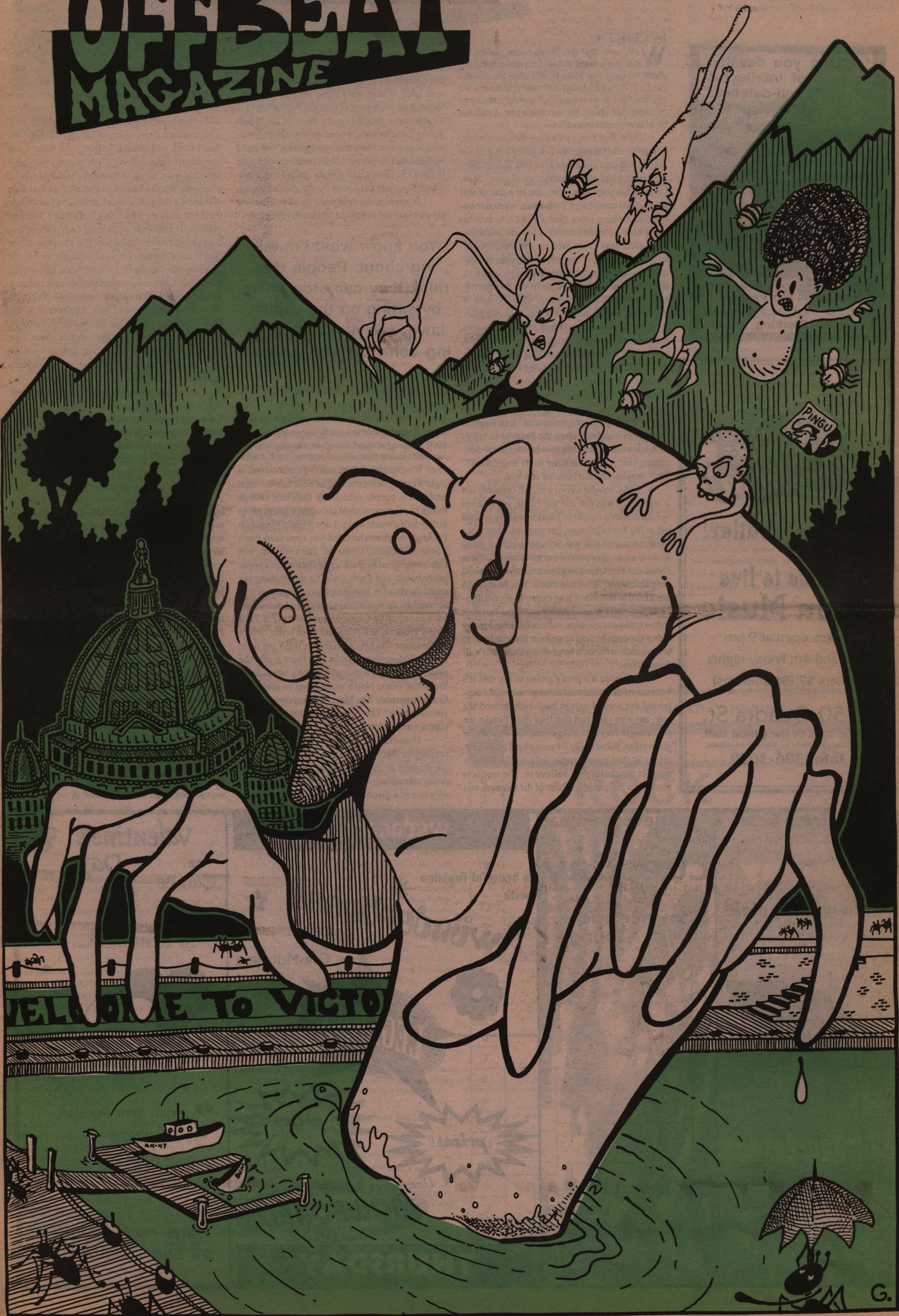


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by Chris Eng

Well, now that the States seem poised for toe to toe combat with Iraq again, bringing about the Gulf War Mark II, and all of the inevitable U.S. Army / Mortal Kombat crossovers we can handle ("Finish him!"), I would just like to reiterate that unlike the last tete a tete, I will not be in favour of the conflict.

Yes, that's right. During the last violent, pointless, and George Bush-Ego-Inflating melodrama that cost countless civilians and soldiers their lives, I was rooting for the "good guys". Sure, I was an ignorant teen, who, fed on a diet of war movies and unending TV violence, wanted to believe in nothing more than a reason to beat up some kind of small country who was snubbing our perfect democracy. Well maybe not OUR perfect democracy, but our neighbour's perfect democracy (and to my hormone-addled young mind, that was close enough), but there was more to my support than that. The enemy of my enemy is my friend, and let me just say this - I have a great loathing of people who think they can achieve something by doing nothing.

You know what I'm talking about. People that think they can stop a war by sitting on the capital lawn, swaying and singing John Lennon songs. "Oh, right Chris, you born again right-wing freak", you say, "what would you suggest that people do then? Bomb embassies? Lay waste to the capitol building? Burn the Premier in effigy before storming the parliament buildings and decimating that unholy building to its foundation?" Well, maybe. But not because of a war.

Okay, maybe a civil war, but certainly not a war which was not our war (well, yes granted we did donate a couple of boats to wallow around off of the Kuwaiti coast, but you can't convince me that made it OUR war. So what good is it going to do to sit on the lawn of our government offices (Note: not the American government offices) and sing Kumbaya? Well, not much. Yes, I suppose I am forced to concede it is an example of civil disobedience, and I would rather people did that than throw rocks at cops cars, mainly because I really abhor the cops having to go over there to bash in some heads with their large shiny batons. It's all so senseless.

I suppose it's pretty unfair to say that it's because of the actions of these people that I supported the war - I would have been behind the war, anyway - it's just that they didn't make the peace angle very appealing to me, had I wanted to jump sides. What really irks me about these situations is that most people only half-heartedly support the causes they believe in. The media is feeding us the cause celebres of the moment and

we lap them up, sighing "Oh, isn't that wonderful," or yelling, "Hey, that makes me very angry," but completely forgetting about them five minutes later. Where were these people, who protested at the beginning of the Gulf War, when U.S. Troops were fucking up the lives of the Kurds during the aftermath, whose quality of life, it was said, was worse when they were getting bulldozed by Saddam Hussein or at least was crappier than if the U.S. forces had simply pulled out afterward? Nowhere to be seen by me, that's for sure.

I'm not holding myself up as an example for all mankind to behold and model themselves

"You know what I'm talking about. People that think they can stop a war by sitting on the capital lawn, swaying and singing John Lennon songs."

after, but it should be noted that I didn't go out to a rally and expect to change the world. I'm certainly not saying that no one should fight for anything. If you believe in something, go and struggle for it, keeping in mind, however, the physical and mental taxation that will accompany such a decision. It's draining at best, and if there's no end in sight it can be disheartening as well, but the main problem is people who think they can change things by taking one night out of their life to affect policy half a world away. I don't mean to take on Ed Anger overtones here, but don't you think that's a little unrealistic? Come on. The Gulf War was custom designed by Bush's spin doctors for a popularity boost, and there wasn't a damn thing we could do about it. In point of fact, the protest that occurred the day before the Gulf War started would have ended up on the six o'clock news (P.S.T) or nine o'clock (E.S.T.) - a scant three hours before the deadline was up. Who did we think we were fooling? More importantly, was there really the assumption that a bunch of bleeding hearts from the Great White North were going to make the Great American War Machine shut down at the eleventh hour? The "Go" button was punched at least a week before the fact.

However, in spite of all my ranting, I do support the theory which says that if enough people showed up and told the government to stop doing something, it would. I mean, we supposedly live in a democracy, and if we at least can't

hope for that, well, something's really wrong, and the best thing we can probably do is drink ourselves into an early grave. You do have to think optimistically sometimes, but no matter which way you slice it, that was still an American War, and in my heart of hearts I still believe that even if all Canadians everywhere stood up and said, "We don't think you should do that," the Americans would just wave and say, "We're sorry you guys feel that way. Fire the missiles, Ted." Maybe if everyone that had been at that protest that day, and similar ones all across Canada, had written to their MP and asked for a recall of all the Canadian boats and troops stationed in the Gulf, then something might have happened. But the problem is that it's not enough for us to struggle up off our asses and announce that we are here, and we are disgruntled. We must go further than that and may I remind people that the pen - especially if enough of them are used - is, in fact, mightier than the sword. I do have some good to say for gatherings, but they must be done at appropriate times, like say more than a couple of hours before what we expect to get done should be done, and in conjunction with other action.

Yes, in my post-pubescent mind I was looking for a war, but I was not so much against the peace-movement as I was against the apathy that struck people in their quest for it. Even more shocking to me was the utter surprise that swept over the collective herd when their cries went ignored. Note well, that the heat was not turned up by them after this occurred. They did not stage an even bigger march. They did not start a monumental writing campaign. And they certainly did not occupy any government offices. Maybe that's why I supported the Clayoquot protests so much. Because it seemed to me that these folks were trying to do something. Hell, when an MP is arrested for civil disobedience, you have to at least have your interest piqued.

So, what's the moral to this inflammatory rant? Well, if I ran the world and had my druthers everyone would live happily and at peace with each other - but I don't, and no one else does either. Some folks are, in fact, down-right ornery, and to deal with them, we're going to have to do a little bit more than just say, "I think you're wrong." You don't need to get arrested. If that's your cup of tea, then power to you and I support your decision, but if any more of our boys get sent out to flex our muscles in some banana republic, we can at least make the mail on the bastard's desks start piling up, and if we all worked together, then they couldn't ignore us for long, especially not if we camped outside their offices. ▲



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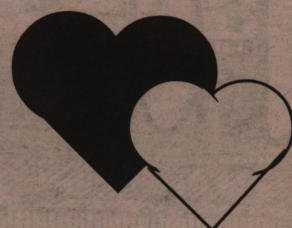
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live'n loud/feb gig guide

Lettitorial

Yessir! Back in the saddle for the month of February. Lots to talk about so I'll skip the greetings and get to the grits.

Pre-Christmas festivities saw yours truly catching the western swing of Ray Condo at Victoria's "House of Blues" cabaret, then it was off to the Limit for the big Chixdiggitt / Power Failure show. Chixdiggitt were up to their usual stunts, but Vancouver's Power Failure were the rock sensation of the night. Red Kross meets Motorhead is an easy

way to sum up their sound, but the live show is the real meat and potatoes.

Future rock and rollers take notice, because the last good rock songs are being written by these guys. Other happenings on the mainland include the debut of The Disgusteens, who feature ex-members of Kamloops's sadly defunct The Disfigurenes and a defecting Defektor. Speaking of Kamloops, The Pirates, who hail from that splendid city, just played a show here. They play punk rock in a Stiff Little Fingers vein and have a track on the amazing seven inch compilation, "Always Wear An Approved Safety Helmet", available from Motorcycho fanzine. The AK-47 tape has been out for a while now, it features some amazing saxophone playing from Scott Henderson. Another tape you should pick up is Andy Kerr's great "Once Bitten, Twice Removed". For those looking to drown your sorrows, look no further, for songs like "When I See Sting" and "Douglas and Yates" will get you back on the scene in a big way. A fine collection of home recordings that should appeal to you all. RunChicoRun have a seven inch coming out on newish Victoria label, Stereo-type Recordings, who are also releasing a Julie Doiron/ Wooden Stars EP sometime in the future. And lastly, I gotta mention the Beezelboobies, coming soon to a rocking party near you. Until next month, I'm out of my brain on the 5:15. "My fried egg makes me sick, first thing in the morning." ▲

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by Ryan Casey

It's past midnight at Paul's Motor Inn and the air is singed by smoke. The odour of greasy fries, black coffee and bad Led Zeppelin covers fill the room. I'm here to talk to local pop-punk band Speakeasy about drinking, music, tree fires, and... well, whatever else come to their minds.

You guys are originally from Vernon. How long has the band been around and what drew you to the Garden City?

Jeremy: Well, Josh and I started it. We've been playing together ever since we were kids. I moved down here strictly for the liquor and drug trade.

Brian: Actually I don't remember anymore why I came here. Oh yeah... I was offered a free ride. I packed my bag and left the same night. I didn't have a home for a while, I was living under some stairs in a house with no heat. But then these guys found me and things got better. They walked me and fed me and clothed me; nursed me to health.

Trevor: I was living in Vernon... hanging around all the rednecks and wannabe gangsters. And it was fun and all...but I thought, Hey, let's just check out Victoria. Plus the winters are milder and all. And in Vernon you get beat up too much. Not that I don't like a good shitkicking once in a while...

How would you describe your music?

Brian: Good angry music is good angry music. But the people who come to see our band because we're advertised as punk may be upset because they don't think we're punk enough. Not ripping around enough. We're actually playing music.

Christian: We're an explosion.

Brian: Yeah, explosion.

So what are the songs about?

Jeremy: Friends who have died..

Brian: Yeah, maybe if we had had a friend who died we'd be more inspired.

Jeremy: I wrote a song about Drew Barrymore because I'm gonna marry her one day.

Trevor: (speaking into the microphone) If any of your readers ever hear Drew Barrymore is being stalked, you know



where to look.

Brian: We write about epic things. Things bigger than ourselves.

Trevor: Yeah. Things bigger than ourselves.

Have you guys looked into recording?

Jeremy: We are going to be in a skate video or something like that. We have a song that's going to be on it. Apparently after that we're going back to the studio.. maybe a double CD... with CD ROM capability... and a novel that goes with it. Should be good.

What are your favourite venues in Victoria?

Trevor: The Limit. The Planet. The Limit is the best for the sound guy working with you and not against you.

Brian: We'd like to play more all ages shows. Play for the little guys who can't get into the bars but just want to listen to the music. Not just a bunch of guys who end up walking into the bar.. looking at your band and standing around drinking beer.

Christian: Victoria needs a scene again. Okanagan's got all the bands right now.

Tell me your best disaster at a show story.

Brian: I, um, I quit smoking. And I was going through withdrawal. It was gross. We were about to play at the Limit and everybody was onstage when I got that funny feeling in my stomach... I throw up at the Limit a lot. I don't usually throw up but I do there all the time. Yeah, so I threw up and it turned

out to be from withdrawal - it was all blood and tar. The way it separated it looked like oil and balsamic vinegar. The blood pushes the tar away, kind of. Thick and chunky and I didn't know at first it was tar I was looking at.

Umm, you always examine what's in the toilet?

Brian: Yeah, I do. It's a part of you. You should.

Trevor: Ummm, not necessarily (group laughter).

Anything else exciting?

Christian: We're supposed to be on a soundtrack to a skate video.

Brian: A guy from Treblecharger. He's got our demo and he's going to get back to us sometime soon. Start recording in February for a compilation of bands. Really good guy. Nice, nice people.

Last words?

Brian: We are really a lot angrier than we sound. We have a lot of issues to deal with. Especially with society. All of the bad things that happen... we'd like to change them. We'd like to be that difference - that little shiny ray of something. But right now we're a little too angry for that. So right now we're angrier than we sound.

Trevor: Gmmrr.

Christian: What he said. ▲

The Mozambique Choir Preserves African Culture

by Zvondai Muchenje

They say a song or two was all they needed to "just" overcome the culture shock and make them feel good after a whole day of feeling home sick. Now they are singing to keep the family spirit and cultural heritage alive within the community. They are Victoria's Mozambique Choir.

The period between December 25 and January 1 every year is called Kwaanza, and the whole month of February is the black history month among people with African ancestry living in this part of the world. Where as Kwaanza is a period to exchange simple gifts between family and friends, the month of February is a time of reflection and remembering our past. During these two periods most families of African

ancestry celebrate their heritage.

Many use the occasion to try out new things they think can help them best celebrate their heritage. A number of African families in Victoria thought that there was no better way to do this than celebrating through music. The four families, who come from Mozambique, brought their children together and formed a choir. I first encountered the Mozambique Choir in 1994 at the African Cultural Festival in Victoria where they got rave reviews following their dynamic performance at that event.

From that time on, the group has made waves in Victoria's world of music, appearing at several festivals such as Victoria Folk Fest, All One Family Festival and many multi-cultural events. They astound the public wherever they perform.

The history of black people in British Columbia goes as far back as the mid-nineteenth century. Today the black population originates from almost every part of the world where they reside. They all practice different cultures which add to the Canadian cultural mosaic.

But preserving the culture and passing it on to the next generation has proven to be a big challenge for African families. Thousands of miles away from home, in Victoria with an African population of just a thousand or so, experiencing African culture could be a tough if not impossible thing to achieve. True and genuine information on Africa is hard to come by, even on

television; one has to take real initiative to find some. It is a real tragedy for the young children born and raised here because they can't have a full and complete picture of Africa, even when one pays attention the news. The media always reports on the tragedies not giving the complete picture. It is the culture, the joy under all circumstances, and the family which is often left out. Young Africans are left in the dark, afraid and confused about their motherland.

Some of the African families in Victoria saw this void and initiated an idea to teach their children their culture in a fun way--to sing about it. Thus the Mozambique choir was formed.

This cross-generational choir whose 17 members are aged 4 to 50, perform African gospel music in Swahili and Sena in the traditional style, which means they move as they sing. Quite similar in style to the gospel music groups from down south in the United States, they have been performing for four years all over Victoria at various multi-cultural events and festivals. This group began with those tiny members of the local Mozambique community in mind, who have been born in Victoria, and who would not otherwise have any connection to their musical roots.

"The group serves two purposes," said Joseph Alsazeni the group's spokesperson. "One is educating our children about their heritage and the other is sharing the Mozambiquean culture with everyone."

The lyrics say a lot about our African culture and morals and wisdom of the elders.

It is an important thing that the young ones are taught about their history and the great people of their race who have ruled and made major contributions to Africa and their own communities all over the world. It is to these mentors these young ones look to for role models, but if they know nothing about them, they are left in a vacuum, with no direction to follow, and nothing to aspire to. ▲

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PHASED & FUSED

by James Gray

Tecstep. Jumpup. Intelligent. Hardstep. These are a few of the many hybrids that have amalgamated from the sound that most of us recognize as jungle, or drum and bass. The style is an ever-progressing, eclectic blend of Jamaican dubplates, hip hop samples, techno breakbeats and dreamy ambience-born from England's hardcore/rave scene in the early 1990's.

Originating in the UK's main city centres like Bristol and Brixton, drums and bass was the first strain of techno that attained an urban flavour, a street wise mentality. "The use of the hardcore breakbeats neatly completes a circle- they were originally a derivation of hip hop, which in turn leaned heavily on reggae culture" commented one jungle pundit.

During the time when DJ's in and around London started to play hardcore-reflecting the oppressive mood due to the introduction of the Criminal Justice Act-breakbeat techno was making its mark with local punters and promoters. Pirate radio and illegal warehouse parties were back in style, but with an attitude. Ecstasy was dismissed by many as a "love drug"; weed smoke filled the clubs and venues. MC's shouted out

"Yes, Yes!" and "Rewind selector!", as hardcore ripped up the floor with it's incessant breakneck speed. Come 1992, several DJ's and independent labels had made names for themselves, while at the same time, laid the foundation for drums and bass' future faithful.

Two forefathers of drum and bass, Grooverider and Fabio, were changing the sound of acid house back in 1989 in Brixton. While most DJ's at the time were focusing on one musical genre, they were adding their own elements: overlapping percussion, reggae samples and deep basslines. Both of them were disenchanted with the minute amount of black music filtering into the rave scene; an ethnic overtone made their sound unique. After working together on the pirate radio show "Phase One", they started to play a weekly club night called Rage: a place where both could experiment and manipulate their sound in front of a live audience. Using black music from Detroit, Chicago house, and Jamaican dub, they amazed many with their unparalleled style.

As more British youth started checking out the new influx of house that used breakbeat, Fabio and Grooverider were taking these records, changing the pitch and playing them at twice the speed. Young ravers were moving away from the dreamy impressions of house and acknowledging a

scene where realism and darkness abound: drum and bass was at the forefront of British music and there was no turning back, while hardcore was losing it's appeal.

Pirate radio stations, Kool FM and Transmission One, were locked in and people couldn't get enough, taping DJ's like Kenny Ken and Jumping Jack Frost until the wee hours of the morning. The first commercial breakthroughs came in 1993: singles like SL2's "On A Ragga Tip" and Rebel MC's "Comin' on Strong". Jamaican dancehall lyricists Yellowman and General Levy recorded dubplates and added a certain feel, harkening back to the days of the reggae sound systems.

Reinforced records also broke new barriers for drum and bass in the early 90's. The label was started by members of 4Hero, a crew of techno junkies dedicated to promoting the hardcore sound. In 1991, they were joined by a young man who went by the name of Goldie. He started producing breakbeat tracks in their basement studio and in 1992, he formed the Ruffage crew, (later known as Metalheadz) who changed the face of drum and bass forever with their top selling hit, "Timeless". In the Midlands, another influential figure named DJ Hype, created a new genre: mixing hip hop and jungle together in one set. He later formed the Ganja crew and went on to become one of England "most wanted".

Today, drum and bass is a major force in Great Britain's commercial music market. A record store can be found on almost any corner of London, the sound echoing from most will undoubtedly have a breakbeat. Will drum and bass catch on in North America like it did overseas? Many artists like KRS-One and Mary J. Bilge have collaborated with jungle producers and live acts like Roni Size have blown up in the States. Their latest album, "Reprazent" has sold thousands of copies in both the US and in Canada. Toronto, Montreal and Vancouver all boast small, independent scenes with some local labels making big progress.

As drum and bass evolves, it develops different ideas and combinations of music,

but the philosophy will always remain the same. "It is the lifeblood of a city, an attitude, a way of life, a people. Jungle is and always will be a multicultural thing, but it is also about a black identity, black attitude, style and outlook. It's about giving a voice to the urban generation left to rot in council estates, ghettoised, and neighbourhoods and schools that ain't providing an education for shit. Jungle kickin' ass and taking names. It run things, seen." - Two Fingers, Junglist 1995. ▲



Jon said I could have some space every month to inflict my musical obsessions onto the unsuspecting readers of Offbeat. I guess you could call this an experimental column, although personally, that word makes me think more about clinical sterility and white-smocked laboratory scientists more than it makes me think about music. So let's just say that this space will explore interesting music in a variety of genres and leave it at that: I won't worry about the labels if you won't.

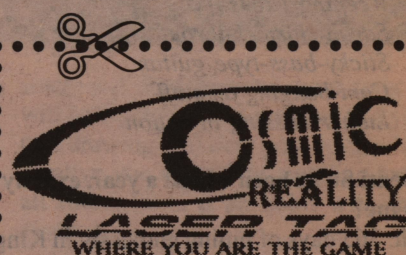
One record that's maintained a constant presence on my radio show over the past several months comes from a Montreal group who call themselves **Godspeed You Black Emperor**. *A #F# Infinity* is a vinyl-only release that consists of two nameless soundscapes recorded over a two year period. The insert lists 16 people and a large and varied instrument list: treated guitars, cello, violin, bagpipes, and a '73 Dodge family wagon complete with a glow-in-the-dark Virgin Mary statuette are among the tools used to make this intricately layered record. It all fits together surprisingly well, and comes in an attractive handmade sleeve to boot. Live shows are apparently infrequent and involve a large cast of revolving musicians, so don't expect a national tour anytime soon (Constellation, P.O. Box 42002, Montreal, Quebec, H2W 2T3)

Something generated a bit closer to home is a CD by **Manifold** called *Chesterfield Suite* which wins the 1997 Unusual-Con-

"I've never heard of any chair that can generate the feedback squalls that punch up the first track..."

cept-Album award: the record featured treated recordings of squeaking furniture--chairs, to be precise. And if you are wondering just how the hell anyone would be able to generate enough interesting sound out of relatively ordinary furniture to sustain an entire record, well--so was I. But they do it. Well, there are some other sounds in there as well--I've never heard of any chair that can generate the Ruins-like feedback squalls that punch up the first track--but the persons behind this recording manage to get some interesting and rather percussive textures out of objects that musicians are used to sitting on, not playing. 43 minutes is a bit taxing, but it's a great conversation piece, especially since its packaged in a brown paper bag (transsiberian c/o Scratch, 109 W. Cordova St., Vancouver, V6B 1E1).

Finally, I'd like to draw your attention to the most recent release by "outside" jazz pianist **Matthew Shipp**. *The Flow of X* continues Shipp's work with the expanded quartet initiated by last year's *Critical Mass*. Violinist Mat Maneri has assumed an even more important presence than he did on that release; his impassioned, razor-sharp playing provides an intense counterpoint to Shipp's more frenetic and maniacal style. Shipp makes reference in the liner notes to the similarity between free jazz and boxing; even if you don't think the analogy holds up, one thing you have to concede is that Shipp and his compatriots possess some pretty fancy footwork (2.13.61/Outside). ▲



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Weeping Tile

by Adam Heatlie

Weeping Tile. That incredibly talented, incredibly cute band from Kingston, ON are back on the road supporting their latest effort, *Valentino*. They played *Vertigo* on October 25th, exactly a year since they waltzed into my life and the pages of *Offbeat*. They were looking quite sharp with their new haircuts and I wanted to find out what else was new.

Weeping Tile is:
Sarah Harmer-throat
Sticky-bass-type guitar
Cam-banging on stuff
Luther-missing in action

Offbeat: So its been about a year, exactly actually, since you've been here last. Did you miss me?

Sarah: 365 days of pining endlessly in Kingston for you, Adam.

Off: Awww!

Cam: I forgot who you were.

Off: Don't say that! So, how's the year been?

Sarah: It's been pretty busy. We finished the last tour last year and went back to Kingston and jammed for the winter and then recorded an album in the spring, went on a little tour, the album just came out a couple of months ago (end of August) and we've just been playing. We went out to Newfoundland. That was our big trip this summer. We went up to St. John's and played in the Great Big Picnic. We've just been doing all that new album shit. We shot a video in August for "South of Me."

Off: That's a good video.

Sarah: You saw it? How did you see it? On Muchmusic?

Off: Yeah, I've seen all your videos.

Sarah: Oh good, because we were worried they weren't playing it. We're gonna make another one in December.

Off: Which one?

Sarah: "Can't Get Off" (hums the opening few bars).

Off: Is that record on the cover and in the video a Humpers record?

Sarah: It's not the Humpers. It's a Bill Friscal. Some 60's surf guy. I don't actually know who Bill Friscal is. True enough, it's a 45 in the shape of a heart.

Off: The Humpers have a record just like that one.

Sarah: Who are the Humpers?

Off: I don't know. Just like you don't know who Bill Friscal is. What did you put into making *Valentino*?

Sarah: All our hearts and souls. No, we put into it a fun time. We had a good old time. Sticky stayed at the Funhouse (recording studio in Kingston). We put alot of the experiences we had over the last few years into it, and playing as a band. There is two years between the recording of *Cold Snap* and *Valentino*. What did you specifically put into *Valentino*, Sticky?

Sticky: Lots of noise.

Sarah: Lots of noise is pretty apt.

Off: Did you try to make this record as eclectic as possible?

Sarah: I don't think we had a game plan going into it than just recording songs and we didn't know a song like "Old Perfume," which is a mellow number, at the time if it would even



be on the album. I think Judy G. was the only intentionally mellow song. The song "Going Out" was written in the studio, so that was probably the least expected one. It was pretty ongoing.

Off: After you finished recording it, did you notice a maturity in the album from *Cold Snap*?

Sarah: Well, our ears were really tweaked to sonics while we were mixing and listening to *Cold Snap*. We were listening to what we were working on for *Valentino* and then we'd run into the van and play a few tapes. *Cold Snap* sonically was kind of eye opening listening to it. It was sort of a brighter record, just sonically it didn't have as much warmth and tone. We were going for some different things then. It's totally a learning experience. It's hard to know how it's all going to end up while you're making it. They do have a different sound. There's a different rhythm section and that makes a huge difference, and everybodys singing, and Sticky and Cam are one big presence.

Off: Did you write lyrics differently this time?

Sarah: Well I wrote different lyrics!

Off: I mean did you have stuff and try to put music around it, or did you put words to music?

Sarah: Either usually come at the same time, or the lyrics come later.

Off: Tell me about the hidden track (on *Valentino*).

Sticky: Well, I wrote this song and then we all switched instruments and we played it. Sarah's playing drums, Luther played bass, and Cam and I played guitars and screamed.

Sarah: It's called Eight Guitars and a Broken Nose.

Off: I wasn't sure if it was Sarah singing. I couldn't really tell. But I thought, wow she can really rock.

Sarah: I can't quite rock like that.

Off: You can't rock like Sticky?

Sarah: Nobody can rock like Sticky.

Sticky: And I can't rock like Sarah.

Cam: It's different kinds of rock.

Off: I guess it's fair. How do you feel about success?

Sticky: Wish we had some.

Sarah: Bring it on.

Off: You don't think you have any success right now?

Sarah: It's been successful this tour. We just played in Vancouver last night and that felt pretty good. The crowd was up there and had high energy. We felt pretty successful last night. It seems like that's how it goes along the way. Success is measured in the small shows and being able to have our album out. I guess we felt productive last year.

Off: Are you worried about stuff like videoplay and airplay?

Sarah: It tends to move things along in a good way if you get airplay and videoplay. It seems like it attracts more people to the music. It seems like the whole music industry is fairly limited. I mean, college and community radio aside. Commercial radio is so formulated. Like a narrow trickle.

Off: How come you're having trouble getting airplay with all the women artists currently in the spotlight?

Sarah: I'd hate to think that's the only reason we'd get airplay, because we're women. I don't think it's a trend. I would hope that would belittle it somehow if it was only getting played for that reason.

Off: Well, alot of Canadian women artists, in general lately, have become quite popular.

Sticky: Maybe that's why we're having trouble. Maybe the quotas filled.

Sarah: It isn't really a trend. People have made it into a trend. Women have been able to access the industry more now and more women songwriters, as well as male songwriters, are able to put out original music. We've had some commercial radio airplay for "South of Me," which is the first single, in Calgary, Toronto, and Ottawa alot. It's kind of beyond our control so it really doesn't concern us much.

Off: What does the future hold for Weeping Tile as a collective?

Sarah: It holds up in the palm of our greasy hand.

Off: So when will you come back to visit me?

Sarah: Probably next year this time. 365 days from now. It'll be two years running.

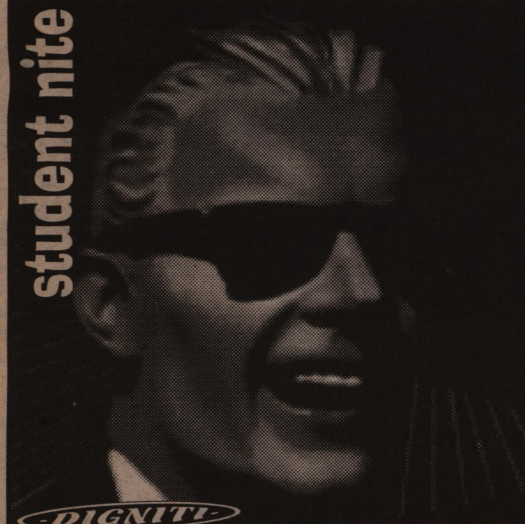
Off: Great, thanks alot.

Sarah: Thanks, Adam.

So by the time you're reading this Weeping Tile will be done this tour and have finished shooting their next video. Watch for them on a video music station near you. Or just wait until next October 25th when they promise to be back again. Hopefully Cam will remember me next time. ▲

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NOMEANSNO

"We tend to get people on a basic one-to-one level. We attract friends, and that's still sort of the way it is."

by Jon Murphy

Ladies and gentlemen, meet Rob Wright, the nicest guy in show business. Best known for his pummeling bass lines over the years, Rob and his brother John have been keeping busy for almost two decades now. With the continuing success of Nomeansno's alter-egos, the Hanson Brothers, (who were scheduled to play at this year's NHL All-Star Game) Nomeansno have just released a new five song EP, *Would We Be Alive*, on San Francisco's Alternative Tentacles label. Tour plans are in the works, including an upcoming Vancouver show and perhaps even a (gasp!) Victoria appearance as well.

It's been almost 20 years now for Nomeansno?

Not quite, but it's coming up to it though. Depends on where you want to start. My brother and I started in 1979 putting down home recordings on a 4-track. We didn't really get going as a band until 1983, actually touring around and doing stuff.

What were those first tours like?

Ha! We did our first American tour in the middle of the summer and we went as far down as Mississippi and the Gulf of Mexico, which was idiotic, but what did we know. We had nothing to sell, except for a few 12" EP's. We played from about Tuesday to Thursday everywhere. I think the lowest we got paid was five dollars. It was hilarious. We'd sleep at rest stops and ate out of a wok on a Coleman stove. But out of that one tour though, one show we played in San Francisco at the Kennel Club, people from Mordam and Alternative Tentacles came down to see us, having been forewarned by many friends of ours and we got onto Alternative Tentacles.

Wasn't that partly due to Steve Bailey of the Neos writing letters to A.T.?

Yes, Steve Bailey was one of the catalysts of our early little success. The Neos were a favorite band of Jello Biafra and Jello knew of me through my work with Steve and producing their first single. Actually, on our first tour in the States we went with the Neos and did shows in Portland and Eugene. They went down with their mother and father, hiding all their equipment in a camper tent behind the car.

So their parents didn't know they were on tour?

Yes they did. They took them on tour, which I thought was great. They went down to San Francisco and played the On Broadway, which was in this horrible Tenderloin section of SF. Dropped the kids off at the club, "OK, have a good show!". We did a couple of shows with them, driving down in our VW bus. Getting across the border by saying we were going to somebody's wedding and having our tuxedos hanging prominently inside the van. Those were fun days, but that's definitely for young people. Even thinking back, I don't know quite how we did that. I don't know how bands do that, but they do all the time- we did. How do you do something full-time and not make any money?

Are the motivations still the same?

I think they've matured. The joy of playing is the same, but I think we know what we're doing a lot better now. It's not about us going out and forging new grounds lyrically and musically, it's more about the insggtrintiive value of what music does for people, which brings them into one place and excites them on their basic emotional level. It gets them to connect and feel joy, sadness and anger. It's like a warm fire, people gather around and that's the job we do. We provide the fuel and keep the fire burning.

Do you think any of your goals have changed?

We had one goal which was to do what we wanted and eventually try to make a living at it. We did both those things and we're still

where along the way, particularly in Europe, but mainly we have a country western rapport with our audience. We're like pals, people who came out to our first show in St. Louis or in New Orleans, we see them next time we go down. In doing so we've gathered a big audience because we've been doing it for a long time. So we've gotten them ten at a time and that's added up to quite a few hundred these days, everywhere we go.

Are there any bands today you feel a kinship with?

We were great friends with Victims Family, still are. People like The Ex from Holland, Alice Donut. With bands I relate to them first as people and then if they're a good band, that's a bonus.

Ever think of touring again with the two drum kits?

We may do that again. It was a lot of fun but also a lot of work in terms of extra people, extra time at soundcheck. We might add a keyboard player sometime soon. Our plans right now are just to tour as a three piece.

What's the studio procedure like for Nomeansno. I guess you've got it pretty much nailed down now?

Well, as always, we're the kind of band who records on a limited budget, all on our own tick. We don't get large advances from record companies and we don't waste a lot of money because it's not a good idea to waste money, even if you have it and we've always been on a low to medium budget range for what we want to do. Basically, you don't need to go to excess to get a good sounding record. What you need is good songs and some sort of imagination. The last couple of releases we've done have been at Scott Henderson's studio in sunny Colwood.

Do you have any particular structure for writing songs?

Over the summer I made a point of going down to the practice space by myself every night and just playing. Inspiration is a funny thing. Sometimes you'll sit down with your guitar and a pen and about an hour later you'll just get up and watch TV. They come as they will. Does Nomeansno still consider themselves a Victoria band?

In the sense that we originated out of the Victoria scene and the way we came together large part due to Victoria. When we started the scene was very incestuous and closed and that was good because it wasn't competitive. It was all your friends and all the familiar faces in the crowd. The whole scene was like a big family. It was also very non-trendy. It didn't have much of a contact with all the fads that came through all the bigger cities in North America.

Do you think that's a big difference? Bands that originate from small towns rather than big cities.

Yes, I think it's why a lot of good bands and good music scenes seem to come out of very small places. Large music scenes do not foster a lot of original bands or good scenes. Los Angeles is a perfect example, a horrible music town where good bands have only heroically come out of great odds. Big towns tend to be competitive and all about money and business, even more so these days. In Victoria it was just like a private party in which creativity was not only accepted but demanded. The reason we ended up being like we were and doing things the way we did was because of the way the Victoria scene was and how it fostered our development.

What do you do non-musically to keep yourself busy?

Play a lot of darts and watch a lot of hockey on TV. I'm a closet writer, although I'm not one of those people who figures just because he's had success writing songs is going to be the next Hemmingway. I do it basically just to amuse myself. Also it helps in writing songs. Anything you do creatively will help anything else you do creatively. If you write



doing both those things. So I guess we've achieved our goal and now the goal is basically to keep at it as long as it's fun and something of value to us and to the people who listen to it.

Do you find your fan-base has changed over the years?

The fan-base came and went for all sorts of different kinds of music, even within the little subgroups of punk rock over the years. We tend to get people on a basic one-to-one level. We attract friends, and that's still sort of the way it is. We've never been really a trendy band. Maybe we were for about a year some-

songs and draw pictures, your song writing will help your picture drawing and your picture drawing will help your songs. If you're creative you should do anything because it all filters back, it all helps with the main event.▲

February Special Events



The Limit

1318 broad st - 384-3557

Fri Feb 6: Triple Sow Cow, Honeysuckle Serotina, Fan Tan Alley

Sat Feb 7: Metronome Cowboys, Don Teflon

Fri Feb 13: Unit 187

(ex Frontline Assembly, Fear Factory, Strapping Young Lad)

Sat Feb 14: Until Death Do Us Party w/ DJ Delirious

Fri Feb 20: Nickleback & Jar

Sat Feb 21: D.O.A.

20th Anniversary Tour with Pigment Vehicle

Thurs Feb 26: Weakerthans

From Winnipeg, ex-Propagandi

Fri Feb 27: TBA

Sat Feb 28: Big Ska Party

Sat Mar 14: The Grapes Of Wrath return!

Mon Mar 16: SPECIAL SHOW!!!

check www.sodamag.com Feb 3 for details.

Thurs Mar 19: Junkhouse & Mystery Machine

Fri Mar 20: Ron Sexsmith

CFUV Playlists

February 1998

Artist Title Label

WORLD

Kumbia	Zirindaga	Independent
Mazameze	Unleavened	Independent
Celso Machado	Varal	Festival
Various	Songs from the Coffee Lands	Putumayo
Los Reyes	Gipsy Legends	Lightyear
Verskhi da Koreskhi	Real Life Of Plants	Shanachie
Sur Sudha	Images of Nepal	Domo
Waaberi	New Dawn	Realworld
Vasun	Whirled	Northside
Lhasa	La Llorona	Audiogram

Universal Donor
Monday 8-10am

GARAGE

S.Bonniwell		
/The Music Machine	7"	Sundazed
Apple-Glass Cyndrom	7"	Sundazed
The Others	7"	360 Twist
Various	...approved safety helmet	Motorcycho
Fortune & Maltese	Wig Wam	Leppotone
The Loons	16 Story Reflection	360 Twist R
The Makers	Hunger	Estrus
The Nomads	Cold Hard Facts...	Lance Rock
The Great Scots	The Great Lost Album	Sundazed
The Fireballs	Gunshot!	Sundazed

Garage Grooves
Saturday 12mid - 1am

10 YEARS AGO

Red Hot Chili Peppers	The Uplift Mofo Plan	Capitol
Oyster Band	Wild Blue Yonder	Festival
Alex Chilton	High Priest	Bigtime
Paul Cram	Beyond Benghazi	Apparition
Doughboys	Whatever	Pipeline
Nomads	Hardware	Wire-UK
Blake & Rice	Rounder	Festival
Gruesomes	Gruesomania	Og
Blood on the Saddle	Fresh Blood	SST-US
Legendary Pink Dots	Stone Circles	Wax Trax-US

February 1988

TECHNO

Carl Craig	More Songs About Food...	Planet E/SSR
Various	Proper 2	Proper
Mark Broom	Angie Is A Shoplifter	Pure Plastic
ADSR	90 Minutes In the Eyes of IO	Cheap One
Fred Gianelli	Telepathic Wisdom Vol. 2	Superstition
Various	Adventures In Techno Soul	Ferfox
Various	Tale of 3 Cities	Sabam
Paul Johnson	Second Coming	ACV
Various	Proper	Proper
The Surgeon	Basictonalvocabulary	BMG

Wire Shock
Friday 10:30 - midnight

METAL

Brutal Truth	...of the Animal Kingdom	Relapse
Pantera	Official Live: 101 Proof	East/West
In Flames	The Jester Race	Nuclear Blast
Night In Gales	Towards The Twilight	Nuclear Blast
Blind Guardian	Somewhere Far Beyond	Virgin
Kiss	Carnival Of Souls	Mercury
Kataklysm	Temple Of Knowledge	Nuclear Blast
Deceased	FearlessUndead Machines	Relapse
Parasite	Parasite	Banzai
Voivod	Phobos	Hypnotic

Dr.Demento
Sunday 3:30-4:30pm

NATIONAL TOP 20

Modest Mouse	Lonesome Crowded West	Up
Various	Tibetan Freedom Concert	Capitol
Phleg Camp	Repeat Until Change	Aural Borealis
Spring Heel Jack	Busy Curious Thirsty	Island
P5K	Palimpsest	Derivative
Butterglory	Rat Tat Tat	Merge
Rheostatics	Double Live	Drog
Julie Doiron	Loneliest In The Morning	Sup Pop
Various	Fat Music Vol. III	FatWreckChords
DJ Krush	Millight	Sony
Pell Mell	Star City	Matador
Plumtree	Predicts The Future	Cinnamon Toast
NOFX	So Long And Thanks...	Epitaph
Download	111	Nettwerk
Polaris!	S/T	Iglu
Various	Mortal Kombat Annihilation	TVT
Sicko	You are Not the Boss of Me	Empty
Elevator To Hell	Eerieconsiliation	Sup Pop
Painted Thin	And Still They Die Of...	Endearing
Various	Scream 2	Capitol

Ranking based on airplay at reporting campus/community radio stations

Stations Reporting: CAPR, CCRS, CFRO, CFRU, CFUV, CHSR, CHUO, CTR, CJAM, CJSR, CJSW, CKMS, CKUT, CSCR
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FOLK

Iris Dement	The Way I Should	Warner
Chuck Brodshy	Letters In The Dirt	Red House
Greg Brown	Slant 6 Mind	Red House
Shillelagh	Lemonade	Independent
Eileen Ivers	So Far (1979-1995)	Green Linnet
Diamond Joe White	Honestly	Independent
Virgo Rising	Voices Entwined	Independent
John Prine	Live On Tour	Oh Boy
Various	Coal Mining Women	Rounder
Becky Berson	Sagebrush & Lilies	Independent

Rootopia
Wednesday 8-10am

EXPERIMENTAL

Robert Wyatt	Shleep	Ryko
Philip Glass	Kundun	Nonesuch
Current 93 with T. Ligotti	In a Foreign Town	Durtro
Shah	Kamasutra	Eversongs
Ground Zero	Plays Standards	Nani
Lama Gyurme		
& Jean-Philippe Rykel	Lama's Chant	Sony
Stock, Hausen & Walkman	Organ Transplants	Hot Air
Horowitz & Deyhim	Majoun	SonyClassical
Stars Of The Lid	Gravitational Pull vs....	Kranky

Earmeals
Thursday 8-10:30pm

1earshot

February
1998

Compiled by Kevin Scofield

TM	LM	Artist	Title	Label
1	-	Sleater-Kinney	Dig Me Out	Kill Rock Stars
2	- *	Rheostatics	Double Live	Drog
3	- *	No Means No	Would We Be Alive?	Alternative Tentacles
4	-	Residents	Our Tired, Our Poor, Our...	Rykodisc
5	-	VasDeferensOrganization	Sweat Your Cheeses, But Not In My Salad	Charnel
6	-	Bardo Pond	Lapsed	Matador
7	-	Pell Mell	Star City	Matador
8	- +	Kumbia	Zirindaga	Independent
9	-	Silkworm	Even A Blind Chicken Finds	Matador
10	-	Songs: Ohia	s/t	Secretly Canadian
11	-	Apples In Stereo	Tone Soul Evolution	spinART
12	21	Sonic Youth	SYR2	SYR
13	-	Harmonia 76	Tracks & Traces	Rykodisc
14	17	Flying Saucer Attack	New Lands	Drag City
15	-	Forgotten Rebels	Tomorrow Belongs To Us	OPM
16	- *	Various	Twisted 7"	Poster Girl
17	-	Guh	Flog	Unmanageable
18	- *	Paperboys	Molinos	Stony Plain
19	-	Spring Heel Jack	Busy Curious Thirsty	Island
20	-	Mats Gustafsson	Impropositions	Phono Suecia
21	-	Hum	Downward Is Heavenward	BMG
22	-	Transistor Sound & Lighting Company	s/t	Independent
23	-	Elliott Smith	Either/Or	Kill Rock Stars
24	- +	Loud Twin Bell	s/t	Cardigan
25	-	Various	Some Songs	Kill Rock Stars
26	-	T.S. Monk	Monk On Monk	N2K Encoded
27	- +	AK47	s/t	Independent
28	- *	Virgo Rising	Voices Entwined	Independent
29	-	Team Dresch	V 6.0 Beta	Outpunk
30	- +	Captain Cook & The Nootka Sound	s/t	Independent

Ranking reflects airplay during January 1998 + denotes Victoria artist * denotes Canadian

Music Director: Erin Kinrade

Kevin Scofield takes tracking calls: Mondays from 1:00-3:00pm PST, Tuesdays, Wednesdays, and Fridays from 12:30-1:20pm PST

Chart Feature



Elliott Smith
Either/Or
Kill Rock Stars

#23 this month

Elliott Smith is an acoustic folk/rock genius known mostly for his Portland roots, but who now (I believe) lives in New York. If you haven't heard of him yet, you soon will, for his dominance on the recent *Good Will Hunting* soundtrack is bringing him worthy attention. Smith contributes six of the fifteen songs on the album, featuring one unreleased song and some favourites from his three full-lengths. Smith is a good friend of *Hunting's* director Gus Van Sant, and through this relationship he was able to contribute his beautiful, melancholy songs to the film. Having released two previous album's, 1997's *Either/Or* reflects just how beautiful Smith's song writing has become; every track has gut-wrenching hooks that will make you cry, or at least make you feel sad, yet glad to be alive. It's by far one of the best records released last year, and should be picked up by anyone who's attached to Paul Simon or Mary Lou Lord. The amount of emotion and honesty that Smith successfully conveys in his songs makes his albums monuments for the art of music. It's hard to explain just how remarkable Elliott Smith is. *Either/Or* is his best album yet, and hints at what fans can expect to enjoy for a long time.

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Kundun

Hits a Pothole On Hollywood Boulevard

by Mike Devlin

Awareness for Tibet's struggle for independence and freedom from the Chinese government has taken a high-profile turn as of late with major motion pictures lending their persuasive talents to this dire situation. Although many are pleased to see Hollywood's involvement, many remain skeptical that it took Hollywood this long to get involved. According to Hollywood's rules, flag-waving disaster flicks are more socially valuable than tackling an issue with a humanitarian interest. Thankfully, major studios tackled the issue in 1997 with the release of two much-anticipated movies: *Seven Years in Tibet* with Brad Pitt and Martin Scorsese's *Kundun* (A third movie, *The Red Corner* with Richard Gere, attacked the Chinese government but not the Tibetan struggle directly). *Kundun* was slated to hit theatres this month but has been relegated to show in only three theatres across Canada due to pressure from the Chinese government. Confused as to how China can stop a movie from being shown in Victoria? Here's some history on the subject.

Disney's is the company that made *Kundun*, a Martin Scorsese-directed movie that chronicles the life of Tibet's spiritual leader, Nobel Peace Prize winner His Holiness The Dalai Lama. Disney has plans to open a Disneyland theme park near Shanghai in the near future, but that contract was put in serious jeopardy when Disney decided to go ahead with the distribution of *Kundun* despite China's repeated protests. China is angered by the movie, which they say spotlights a person (The Dalai Lama) who "doesn't conform with reality". His Holiness has long been a political thorn in China's side as he stands as a source of hope and inspiration for millions of Tibetans.

Although Disney's involvement with the movie has angered the Chinese government, relations between the two have improved considerably as of late. Michael Ovitz, the powerful Disney executive who approved the backing for the film, was fired by Disney boss Michael Eisner shortly after he gave the project the go-ahead. It wasn't a surprise to most Hollywood insiders, as many were predicting Ovitz's demise the moment he signed Disney's name on a contract that two other studios had been too scared to touch. Because they had no choice but to honor their contract with Scorsese, Disney has since taken

to strong-arm tactics as a way to appease the Chinese government: the opening date of the movie has been delayed all over North America; it is only playing in about half of the theatres that were scheduled to show it; and Disney has miraculously sent Henry Kissinger over to China to serve as a spin doctor. *Kundun*'s Victoria opening date of January 16th was unceremoniously delayed, leading many to believe that it will never actually show in our city. Disney representatives have been quoted as saying "they overestimated the appeal of the movie and have since decided to show it only in selected markets". First of all, selected markets my ass.

Here you have a movie that is directed by Scorsese (*Raging Bull*, *Goodfellas*, *The Last Temptation of Christ*), a director some consider to be the finest American auteur alive today. Secondly, you have a human interest topic that has received a tremendous amount of attention lately, both from movies as well as the high-profile Tibetan Freedom Concerts. This movie could be shot on a home video camera and it would still deserve to be seen.

What scares me most about this situation is the amount of power that China has - power over the entire Tibetan race, over the U.S. government, over Disney, over the collective consciousness of Hollywood as well as North America. At press time, only 59 Hollywood stars have stepped forward to speak out against the *Kundun* conspiracy. Those stars, who wrote a letter to both the Chinese ambassador to the U.S. as well as President Clinton, have subsequently been barred from entering Tibet by the Chinese government. The list includes such stars as Oliver Stone, Harrison Ford, Spike Lee, Tim Robbins and Barbara Streisand.

So what can people in Victoria do? Call your local theatres and demand that they acquire a copy of *Kundun* for showing. And if it ever comes to our city - go see it. Twice. Let Hollywood know that people in Canada support thought-provoking cinema that touches on pertinent social issues. When it comes to Vancouver - which it will, as it is one of the three Canadian cities deemed worthy enough to play in - go see it.

Twice.

For more information on how to get involved, contact UVIC's chapter of Students For a Free Tibet. ▲



local folk

local folk

by Wendy Wall

It's 1998 and with the new year came some changes. Tracy Summers, host of *Acoustic Creek* on Fridays (for long? 4 years?!) and organizer of local events, which include the *Earth Day* celebrations, Victoria's 10-day *FolkFest* as well as Sidney's *Saltwater-Maritime Arts and Music Festival*, has moved on to Winnipeg to work with Mitch Podolak on a new festival, *The World Next Door*, which debuts on Labour Day weekend in Winnipeg. I'm sure all her loyal listeners will miss her, as we do, and wish her well in this new chapter of an ongoing musical journey.

No doubt Friday morning listeners have already heard a new voice; J.D. Erskine of Calgary has made a smooth transition to CFUV and brings his own wealth of information and songs to our airwaves. Welcome J.D.

Just before Christmas, the long-awaited recording by Virgo Rising was released. On *In Concert- Voices Entwined*, Sharon Hazelwood, Sue Postans, Tracy Summers, and Karen Gillmore deliver rich harmonies from a varied songbook; Zeke Hoskins' lively "*Valparaiso in a Rowboat*", the despondent "*Three Fishers*" (lyrics by Charles Kingsley, music by Garnet Rogers), the pure fun of Loudon Wainwright's "*Swimming Song*", to the gorgeous Jean Ritchie song, "*Now is the Cool of the Day*". Those interested in purchasing a CD or cassette may call 384-5174 or 385-1307.

This column, *Local Folk*, began as a vehicle to provide a line of communication for the island's musicians and listeners. In the past, this space has been used to announce upcoming concerts and festivals, new CDs, and information in regards to the thriving folk clubs in Deep Cove, Victoria, Sooke, Cowichan, and Nanaimo.

I would like to encourage others to take up the pen as a guest columnist. Some topics I would like to see covered? Where people can get together to jam. Web sites pertaining to local musicians, festivals and venues. The many builders and craftsmen of fine instruments on this island. Places and programs to introduce young children to music and musicianship. Or how about some enlightenment as to where to take lessons to play concertina, bagpipes, zither, banjo, jaw harp or spoons! Keep submissions 400-500 words and fax (Attn. Wendy) to 598-1923.

Stay tuned to CFUV 102FM folk music programming Monday through Saturday 8-10am. ▲

Celtic Music Food & Fun Saturdays at 7:30



Feb 7 An Evening with Jim Brannigan
Feb 14 A Celtic Valentine Evening
Feb 21 Caridwen Irvine & Dan Weisenburger
Feb 28 Kitangus

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The Smugglers
Buddy Holly Convention
Mint / Lookout

On the CD version of this Ep you get two extra songs plus some assorted weirdness from Smuggler Dave's side project The Distress Signals. Not much of an incentive to buy the seven inch vinyl version of this then. But while the Smugs, now in their 10th year of existence, may be turning a blind eye to the vinyl consumer, there are a wealth of good songs from this "Buddy Holly Convention". Sporting their trademark garage-pop sounds on "Melee in Madrid" and the old Smuggler chesnut "Cans Of Love", this EP should satisfy Smugglers fans and everyone else until the new album comes out. Production by Kurt Bloch also gives this release a solid crunch to match with the Smugglers' incredible live show.



The Brannock Device
Making Al's Lunch
Midnight Syndicate

With a generous helping of jazz fusion, a touch of pop and even a dash of reggae, Canada's Brannock Device have put together a great debut CD. The sextet, together for two years, consists of Greg Vyrosto on guitar, Steve Castellano on keyboards, Mik Connolly on tenor sax, Fritz Kraai on tenor and soprano saxes, Marc DeVos on bass and Anton Cook on drums. All have a solid background and education in jazz. The album is very accessible and the music has various influences, including B.C.'s own Skywalk, the Crusaders (circa 1976), Brecker Brothers, Bob Berg and even Chicago's horn section. Great soloing is evident throughout with some nice soprano solos by Kraai; keyboards and guitar take the spotlight as well. Very tasty horn parts abound. Fusion fans should take notice, as they are playing Hermann's Jazz Bar on February 11th.

Rod McCrimmon

Orb
Obscure Trax
Island

Put out as a promo to *Orblivion*, this one just makes the album it's promoting sound like garbage. *Obscure Trax* hints to the last song inserted into the end of *Orblivion* - a dubby rendition that will certainly make you wonder what Andy Hughes and Thomas Fehlmann were smoking at the time. Suffice to say this is the better choice. Featuring some "heavyweight dub" by Coldcut certainly adds to the flavour of this disc which, when taken liberally with the remix of "Little Fluffy Clouds," becomes a nicely rounded part of a nutritionally balanced breakfast. Highly recommended as an addition to your Orb collection.

Nathan Berger

Sicko
You Are Not The Boss Of Me
eMpTy Records

The new album from Seattle pop-punksters Sicko continues in their vein of happy pop-punk with somewhat goofy songs. Overall, this isn't as strong as their previous releases but is still heads above most pop-punk these days. As always the best part about Sicko is the diversity between Ean and Denny's songs, ranging from emo-ish pop stuff to speedy hardcore. A splendid version of Iron Maiden's "Wrathchild" is featured here and is pretty hilarious. Good to see a band not denying their



Alex Solunac

metal roots. For those who like their punk on the happy side, this is a good place to start.

Jon

The Potatomen
Iceland
Lookout Records

It seems The Potatomen have little trouble defining what they want to sound like. *Iceland* has eleven songs that present the listener with music reminiscent of the Smiths: jangly guitars, complex layering, bleak and often melancholic lyrics, and that ever-present guitar lead melody in the forefront. This could also be a description of early R.E.M. albums, but The Potatomen tend to lean more towards the former model. And when you think about it, that's a pretty fine path to stroll down. The songwriting team of vocalist Lawrence Hayes and guitarist Patrick Hynes is a very apt pairing, and the eleven originals on the album maintain a fairly clear projectory. Hynes gives us some excellent lines and some pleasant chord changes. With this in mind, it seems that the guitar overpowers the bass on most of the album, and this seems a shame because when the bass can be heard, it sounds good. Highlights of the album are: the opening track, "The Drunken Staircase," with its circular guitar and cool chord changes; "In a Different World," which sounds Beatle-esque circa '64; "Geoff," a character synopsis who changed his name from Jeff to Geoff; and the two last tracks, "Little Darling" and "Drown in my Beer," which are a little bit '50's and a little bit country, respectively. Hayes' voice may get on your nerves at first, but give it time. Oh, and they do an excellent cover of "There Is A Light That Never Goes Out."

Robbie Goodings

Dee Dee Ramone
Zinked!
OPM

Since his departure from the Ramones, Dee Dee's put out a few albums that have been kind of bizarre. He's tried a career as a rap artist and an album with Nina Hagen, but this is easily his most solid release ever. The music is basic three chord punk, but who better than the guy who wrote the goddamn book on three chord punk songs. Dee Dee even gets some help from old pals Marky Ramone, who plays drums, and Joey Ramone, who stops by to croon on "I Am Seeing UFO's". Even Dee Dee's new wife, Barbara Ramone, plays bass and sings on the excellent "My Chico". Sure the inside photos show Dee Dee looking a little worse for wear these days, but this is easily better than the last three Ramones albums put together. A big comeback for the bubble-gum kid.

Jon

KMFDM
KMFDM
Wax Trax!/TVT

Ahhh, the new KMFDM album is here. After their last piece (I won't say of what), I was expecting/hoping for something brand new and different, something to restore my faith in them. And I got it, kind of. The new album has a completely new sound, much more experimental. Hey, there's even a breakbeat or two thrown in to keep the kids happy. But, regardless of this new... sound, it's still the age-old story. Boom boom boom, KMFDM, boom boom boom. As soon as you hear it, you know it's them. I honestly wonder why they bother writing new lyrics, if they're going to keep the same songs. C'mon guys, I expected better of you. A new sample chip for your keyboard doesn't make a new album, even if it does have Ogre on it. Don't bother with this CD. Save your money for the new Download. You'll feel much better about yourself.

Tempus Thales

Pizzicato Five
Happy End Of The World
Matador

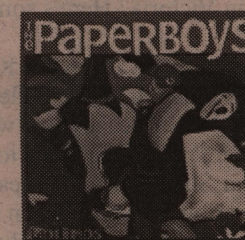
Like with a lot of what this band has put out I find it hard not to smile and tap my feet while listening to them; this album is certainly no excep-

tion. I *highly* recommend track #3 "Trailer Music" for sheer aural pleasure...if I heard this in a house set I'd go off! In most places you can find a Stereolab/Parisian influence, and the 60's pop tip helps too. This is a pleasantly intriguing album, and definitely a step up in terms of mixing and production since the last album. It sounds just spectacular on the 'phones, especially with the bass way up!

Nathan Berger

The Paperboys
Molinos
Stony Plain/Warner

Vancouver's Paperboys (actually 2 women and 4 guys) have become a permanent fixture on the Victoria club scene and are well known to audiences here who crave music of boundless energy and pure celtic-pop fun. When it comes to recording however, many bands that are great live lose something in the process and end up sounding diluted or bland. Not so in this case. *Molinos* captures this band at its best; from the crazed fiddle



on "Ray's Ukrainian Wine Cellar Polka" to the Caribbean steel drums on "Crashing Down", and the re-worked Beatles' tune "I've Just Seen a Face" (markedly different than the current Holly

Cole version) this band shines! *Molinos*, their Stony Plain debut, boasts 9 original songs and several arrangements of traditional celtic tunes giving the listener ample amounts of accordion, whistles, fiddles (and pipes on "Pound A Week") to dance to. I think they may have invented a new genre, *celtic-ska*, on "Oh Maria", and ya gotta love the psycho hillbilly number "Annabell's Reel". This album is a perfect pick-me-up to counter those February blazes.

W.L. Wall

Various Artists
Always Wear An Approved Safety Helmet
Motocycho Zine

This great seven inch is put out by the folks at Motorcycho, a cool little fanzine dedicated to motorcycles and the music and culture that has grown from a love, (obsession?) of a two wheel lifestyle. The bands are: Thee Skablins, (a.k.a. The Goblins) who dish out a catchy ska flavoured out-ing called "8 street puttin' chops". White Rock's



The Mach III wax two surf heavies- "Trev Deelay" and "Mach III" and The Pirates, who hail from Kamloops scream through "The Motorcycle Song". Did you see The Pirates at the all ages show last November? Very cool. Included with this record is an issue of Motorcycho and a ton of stickers. Write to Motorcycho at: P.O. Box 1564 Point Roberts, Wash. 98281-1564. And remember- you meet the nicest people on a Honda.

Alex Solunac

The Titans
Instant Disasters
Lance Rock Records

From Kawasaki, Japan come the Titans, with a 12-song LP on Nanaimo's Lance Rock Records. Snarling, fast, catchy garage punk, with the emphasis on loud. I'm having trouble telling if the songs are sung in Japanese or English, so that's your seal of approval right there. An excellent cover of X's "Motel Room In My Bed" tops off this fun release and puts it ahead of most bands playing this style of music.

Jon ▲

Lyle's Place

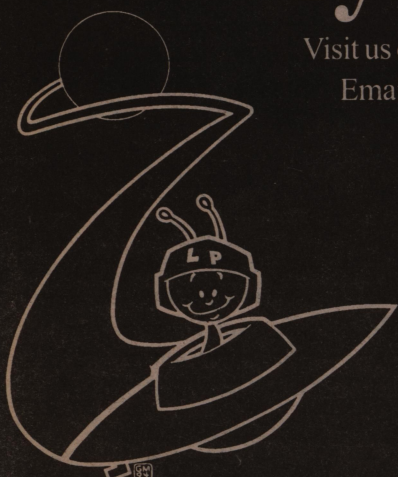
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Live Loud

The Molestics
Steamers Pub
Jan 17th

Imagine four postmodern white boys in suits taking jazz standards and infusing them with contemporary lyrics relevant to an audience made up of psychobillys, crackhead skateboarders, retro blondes in beehives and punk gypsies, with everyone swinging to the beat of the band. There's a reason the Molestics are known as the best band in Vancouver; in all likelihood they are. My partner, Big Daddy Swing, appreciated elements of Bossanova, Jump, and a big band boom, with some spicy Salsa on the side. Though remaining fairly rigid and structured in the jazz elements, the songs were subverted through tales of redneck pappys, cheap girls, moonshine, and others from their album "Tropic of Hokum". Some didn't understand, (I'm dancing to a trumpet?) but everyone was moving, even old crusty muffins who had to accept that swing kids were the punk rockers of their generation. An amazing band not to be missed.

T. Dawg and Big Daddy Swing

Juggernaut Rides/Speakeasy
The Limit
January 16, 1998

On this evening at the Limit, it was obvious that either people had been waiting for a good show to attend, or that a lot of the bands' friends showed up. Actually, I think both circumstances were the case, especially regarding Juggernaut Rides.

Speakeasy started the night off just after 11:00 pm, a late but typical start for the Limit, especially with only two bands playing. The Limit was 3/4's full, and everyone seemed to be enjoying themselves - you know, everyone standing casually with a beer in their hand, making sure not to lay a foot on the wooden dance portion of the floor but still paying attention. Speakeasy blew off a great number of songs, playing their 'Face To Face kid-pleasing punk.' They seem to be gathering a substantial fan base, judging from the crowd's response. If the band can manage to stay together, greater things may lie ahead.

Juggernaut Rides is new in town; one of those basement jobs that feel ready to hit the stage. Their music's pretty good, "like Sebadoh but not nearly as good" according to one spectator. Unfortunately, the two frontmen had some singing problems. I mean, once too often they hit a bad note, especially when they tried harmonizing. Now, friends of the band don't freak out, for there were obviously a lot of you there; one of you even got kicked out for being too damn rowdy. Yes they can play, and yes they have a lot of confidence. But their singing is rough, and that's just a fact. The instrumentation was good, however. With some practice and better songs, they could be a great local band. They're good enough to play in public around town, and I'll probably end up seeing them whenever they play. They're just new, that's all. Victoria needs more bands like Juggernaut Rides making an effort, trying to help the scene grow. Encouragement is what people need, and that's what I'm trying to give.

Kevin Scofield



Amy Pelletier

Jim Rose Circus Sideshow
Vertigo
January 14th

Seattle's Jim Rose is one hell of a smart businessman. He knows cult-status carries a heavy price tag these days, and for this mid-week show he exploited his rep to the tune of \$14 a ticket and \$30 a T-shirt. But don't hate him because he's a shrewd businessman; if I could bend my body in every way imaginable and get paid well while doing it, I'd be dislocating my joints for cash quicker than you could say "Bring out The Gimp" and "Show Me The Money".

Monetary grumblings aside, Rose and his gang of contortionists - whose plan of attack is to shock and disgust crowds with their gross anat-

mies - entertained the rambunctious crowd for the show's 70-minute entirety. The Enigma, he of the entirely-tattooed puzzle-piece body, relied mostly on shock-theatre to get his laughs. He shoved a condom in his mouth and pulled it out through his nose, he swallowed a yogurt-snot-bile-ginseng concoction through seven feet of medical tubing, regurgitated it up and then proceeded to drink it and he toyed with a live scorpion in his mouth before eating some live centipedes and maggots. Most definitely not for the faint of heart.

Jim Rose's stunts were more traditional in nature but still managed to impress the crowd. He escaped from a straight-jacket Lethal Weapon-style, swallowed razorblades, smashed his face in broken glass and did his famous human dartboard trick. All in all, it was very impressive but the crowd seemed to get a lot more enjoyment out of his heckling of a photographer and a crowd member he lovingly referred to as an incestuous hill-billy.

Up next was the finale, Jim Rose's ace in the hole if you will. Looking like a distant cousin of Kurt Cobain circa 1992 (after all, he is from Seattle), Mr. Lifto's shtick is pure self-mutilation. For those who don't know, Mr. Lifto hangs heavy objects from his appendages - irons from his ears, a car battery from his tongue, cinder blocks from both his nipples and his penis. Not my bag (pardon the pun), but the crowd seemed to enjoy it. In the end, Rose's shtick comes off as nothing but a thoroughly entertaining, well-rehearsed act. That said, I did believe him when he said he loved Victoria because it was the site of his first professional gig back in 1991. I'd just hate to see what he does to cities he doesn't like.

Mike Devlin

The Gig Guide

what's up this month...

SUNDAY 1st Steamers <i>Velvet*</i> MONDAY 2nd Steamers <i>Walk in the Park</i> TUESDAY 3rd Steamers <i>Tuesday night Jazz*</i> WEDNESDAY 4th Steamers <i>Uprising With Swan</i> George & Dragon <i>Lonesome Hound Dogs*</i> THURSDAY 5th Steamers <i>The Bombasts*</i> Limit <i>Triple Sow Cow, Honeysuckle Serotine, Fan Tan Alley. \$4-5</i> George & Dragon <i>Blues Jam w/ Gary Preston & The Harpoons*</i> Millennium <i>A Particular Wave. 9pm, \$5</i> Java <i>Poetry Night w/Jeff Mason</i> FRIDAY 6th Limit <i>Metronome Cowboys. \$4</i>	Java <i>Susan Crow and Ian Tamblyn</i> Steamers <i>The New Meanies</i> George & Dragon <i>Carolyn Neapole</i> Vertigo <i>Barstool Prophets. \$8/\$10</i> Millennium <i>Canus. 9:30pm, \$5</i> James Bay Inn <i>Randy Waldie & Gary Preston</i> SATURDAY 7th Inner City/Exit Cafe <i>Run Chico Run, Juggernaut Rides, Beelzeboobies. 7:30pm, \$4</i> Steamers <i>The New Meanies</i> George & Dragon <i>Young Guns Review*</i> Milky Way Cafe <i>Dixie's Death Pool. 10:00pm, \$4</i> Cowichan Theatre <i>International Guitar Night. Paulo Bellinati, Antonio Calogero, Brian Gore, Don Ross. 8pm, \$16/\$18</i>	Thursdays <i>Grenelle, Perils of Pauline</i> Millennium <i>Daniel Lapp & Marc Atkinson. 9:30pm, \$5</i> James Bay Inn <i>Randy Waldie & Gary Preston</i> MONDAY 9th Java <i>Brian Bowers</i> Millennium <i>International Jazz Orchestra Workshop w/ Hugh Fraser. \$8, Feb. 9-13</i> WEDNESDAY 11th Steamers <i>Jessica Shoenburg</i> FRIDAY 13th Vertigo <i>Holly McNarland, The Ghandarvas. \$12/\$14</i> Limit <i>Unit 187</i> Java <i>Natalie Tate</i> Steamers <i>Souled Out</i> George & Dragon <i>Fischer & Lee</i>	Thursdays <i>Van Gogh's Ear</i> James Bay Inn <i>Bruce Rathie</i> SATURDAY 14th Uvic Campus <i>2nd Annual GrooveFest. \$5/\$6</i> Steamers <i>Souled Out</i> Millennium <i>Jazz Orchestra Workshop w/ Sly Hampton. \$15</i> Vertigo <i>L.G.B.A. presents Alternative Groove Nite 2. \$5</i> James Bay Inn <i>Bruce Rathie</i> THURSDAY 19th Java <i>Poetry Night w/Jeff Mason</i> FRIDAY 20th Java <i>Dysfunctional</i> Steamers <i>ThinKing</i> Vertigo <i>Lift. \$4/\$5</i> George & Dragon	Joe Blues Millennium <i>Bossa Breeze. 9:30pm, \$5</i> James Bay Inn <i>Dave Harris & Jay Garrett</i> SATURDAY 21th Steamers <i>Carolyn Neapole</i> George & Dragon <i>Fermenters</i> Millennium <i>Swinging Bachelors. 9:30pm, \$5</i> James Bay Inn <i>Robert Brodeur</i> SUNDAY 22th Java <i>Melody Wey, Mono Pilot, Ensign</i> Millennium <i>PJ Perry Quartet w/ Ross Taggart. 8pm, \$12</i> WEDNESDAY 25th Steamers <i>Philip Abraham</i> FRIDAY 27th Vertigo <i>Shillelagh. \$4/\$5</i>	Java <i>Gerry Griffin</i> Steamers <i>Cozy Bones</i> George & Dragon <i>Deb Rhymer</i> Millennium <i>The Bill Hilly Band. 9:30pm, \$5</i> James Bay Inn <i>Monty Nordstrom</i> SATURDAY 28th Steamers <i>Cozy Bones</i> Thursdays <i>Dixie's Death Pool. Free Show.</i> George & Dragon <i>Trilogy Dream</i> Thursdays <i>Dixie's Death Pool</i> Vertigo <i>Belt. \$4/\$5</i> James Bay Inn <i>Monty Nordstrom</i> <i>*indicates a weekly show</i> Send your event listings to the Gig Guide: fax (250) 721-7111 or e-mail offbeat@cfuv.uvic.ca. No phone calls please.
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